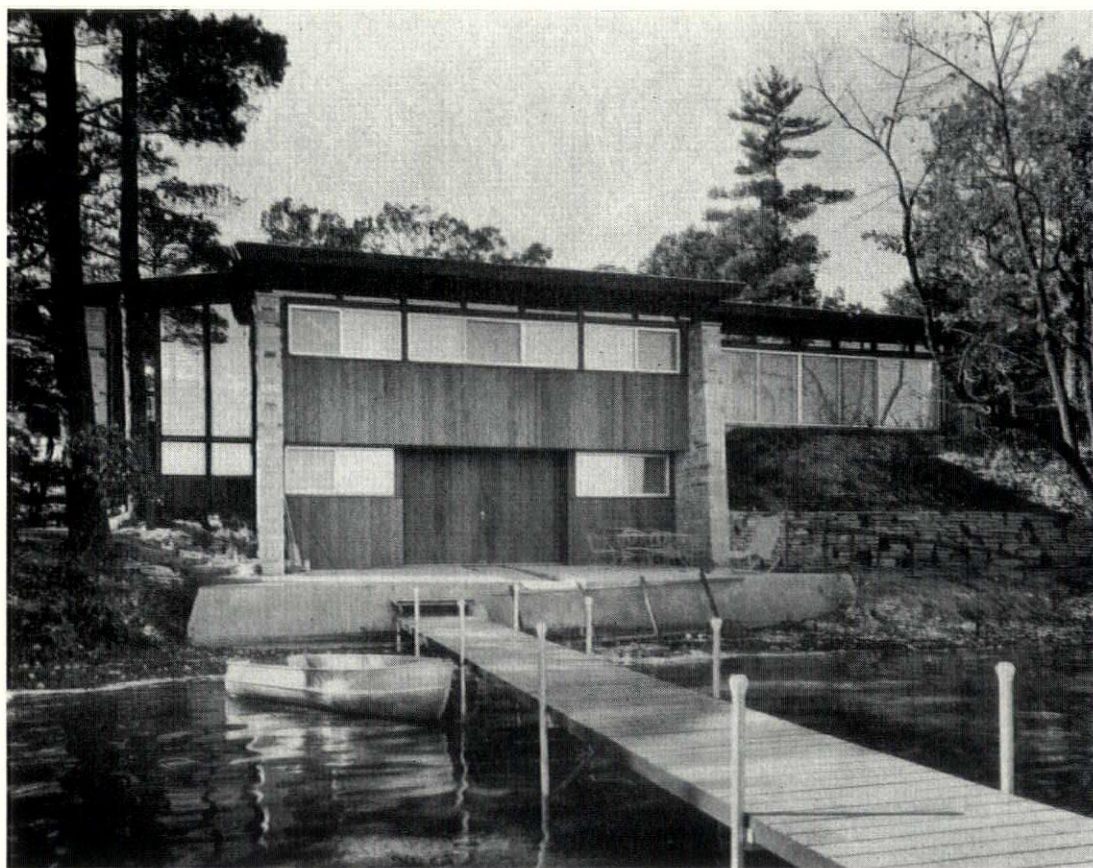


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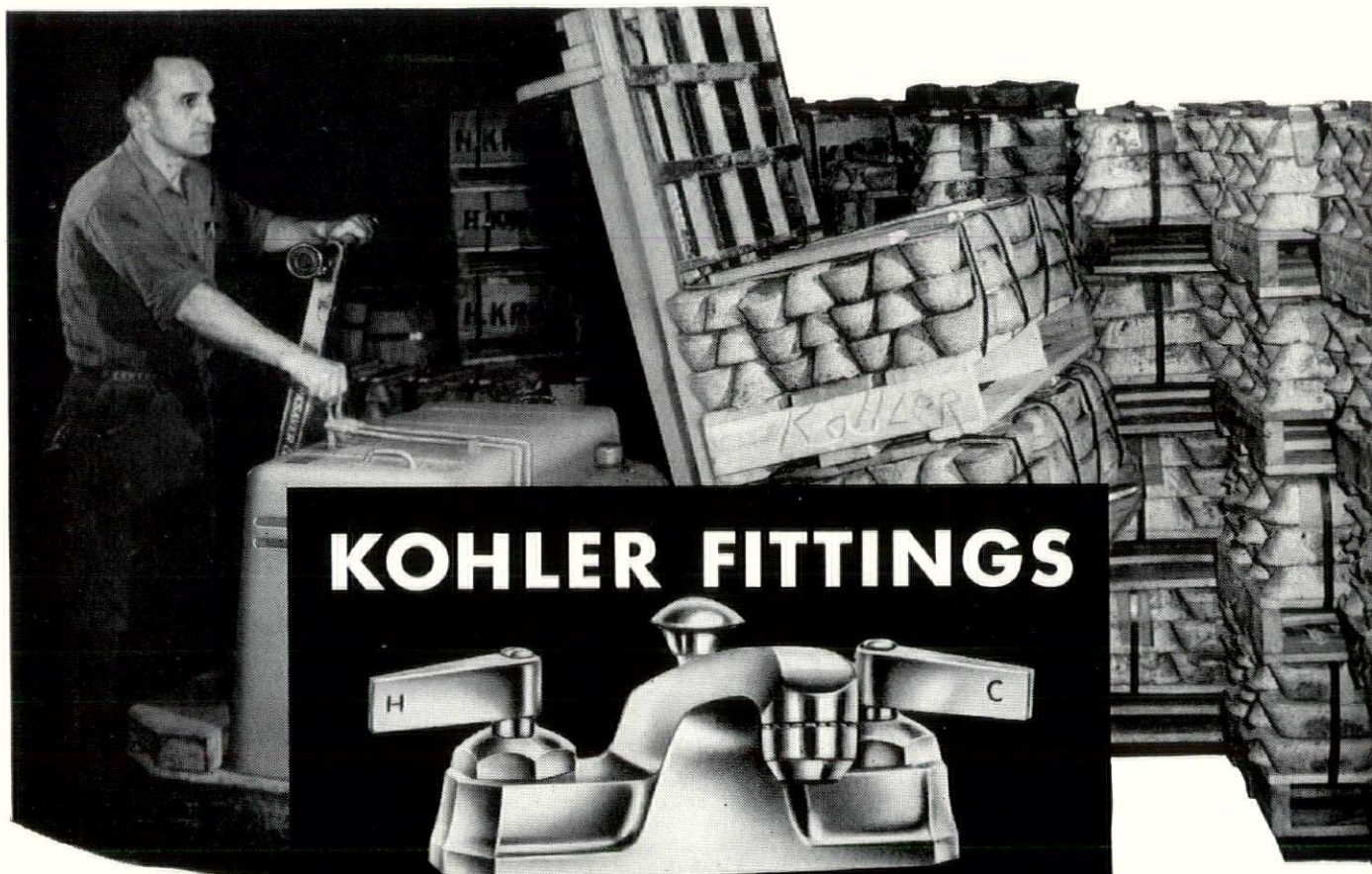
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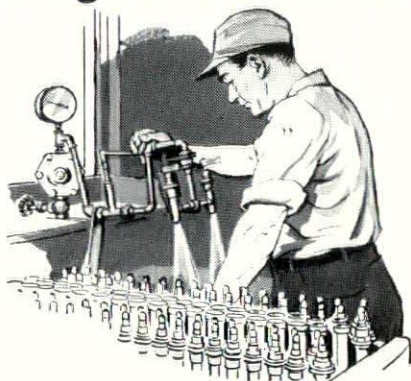


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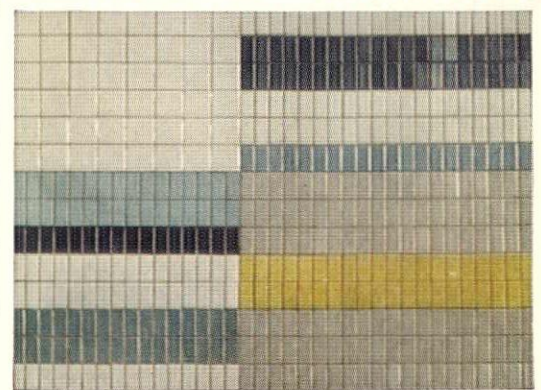
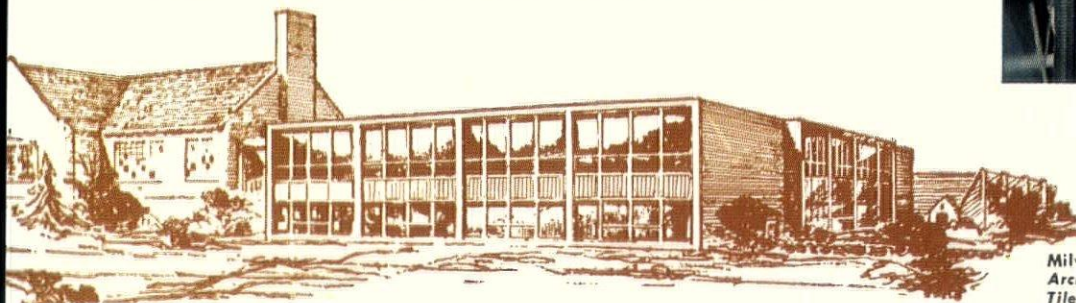
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Romany•Spartan ceramic tile
bring new low cost beauty
to Wisconsin school**



Above: Close up of inner court wall panel
Below: Outer court panels of unglazed tile

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Architects: Scott, Kloppenburg & Scott, Milwaukee
Tile Contractor: Durner Company, Milwaukee

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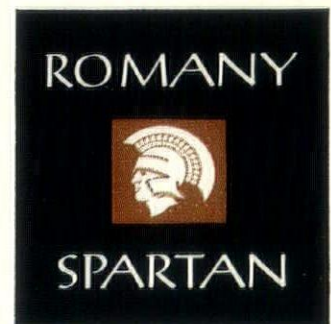
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Women's Residence Hall, State Teachers College, Eau Claire, Wis.
Architects: Schubert, Sorensen & Associates
Tile Contractor: G. & R. Terrazzo & Tile Co.

Romany-Spartan Tile is the designers' line

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Chenequa Site of Aug. 16 Meeting

With only a small business session and an enjoyable day's outing in prospect, members of the Wisconsin Chapter, AIA, were beginning to look forward to the 1957 Mid-Summer Meeting, which will be held at the Chenequa Country Club on Friday, August 16.

The business meeting is scheduled to open promptly at 9 a.m. and the agenda, which is short but important, will include consideration of changes in the by-laws (Article 12) to allow Wisconsin Chapter by-laws to coincide with the Vertical Committees of the A.I.A. The changes incorporated in the proposed

amendment increase the number of standing committees from eight to sixteen and standardize the number of members of each committee to five. Currently several of the proposed standing committees were listed as "special" committees. The duties of the committees have not been changed.

John Flad, chairman of the combined Legislation and Relations with the Engineers Committee and committee members John Brust and Alvin Grellinger will report on their

recent meetings with the engineers and outline the future plans of the Interprofessional Committee.

Old and New Business items round out the agenda.

Following the one o'clock luncheon, members may play golf or cards. The bar will be open.

To complete the day's activities, a block of 100 tickets has been reserved for the Braves-Cardinals game at the Stadium at 8 p.m.

A driver's license is a license for life or death — depending on how you use it.

COVER COMMENT

This month's cover pictures an outstanding example of how the contemporary architect can combine a utilitarian building with gracious living. This boathouse, by Maynard W. Meyer, not only houses the owner's boats, but offers contemporary living quarters. For more photos of work by Wisconsin Chapter, A.I.A. members, see pages 13, 14, 15 and 16.

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Wisconsin Chapter

American Institute of Architects

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Telephone HOkins 3-1080

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BRICK SCHOOL WITHSTANDS ATOM BLAST

A full size reinforced brick school structure successfully withstood the effect of an atomic blast during the 1957 "Plumbbob" nuclear test series, the Federal Civil Defense Administration announced at a news conference last month. The structure, which was designed by the Structural Clay Products Research Foundation, Geneva, Illinois, research arm of the nation's brick and structural tile industry, was one of

five structures under test to evaluate new reinforced clay tile and tile wall designs.

In the same test, two roof structures of reinforced clay tile beams were also not visibly damaged. In addition, six walls of brick and tile in two other structures were successful in developing wall arching resistance to blast pressure, the Federal Civil Defense Administration announced.

PREXY'S CORNER

By Arthur O. Reddemann

President, Wisconsin Chapter, A.I.A.



In case you missed the Milwaukee Journal article, Warren Ashley, winner of the 1957 A.I.A. Honor Award in the School Division, was the guest of honor at a brunch co-sponsored by the Wisconsin Chapter, A.I.A., and the television station WITI-TV. The affair was held Saturday morning, July 12, prior to Mr. Ashley's appearance on the "Art and You" telecast. Attending the brunch were 1956 Honor Awards chairman Maurey Lee Allen; Milwaukee Division president, John Jacoby; Fritz von Grossman who appeared on the program with Mr. Ashley; board member, Herb Grassold; Fred Schweitzer, Ruth Hill, executives of WITI-TV, and me.

Speaking of Honor Awards and public relations, did you see the July issue of *Architectural Record*. The Wisconsin's Chapter 1957 Hon-

or Award winners were featured in a two-page article.

The Fee Schedule Committee has worked hard and long revising the booklet "You Retain an Architect." Revisions were based on suggestions submitted by members. The printer is rushing to get the new booklets out in time to be distributed at the Mid-Summer meeting and we hope he makes it. The Board urges that this and the booklet printed last year, "When You Want to Build," be used by every member of the Wisconsin Chapter. Placing these booklets in the hands of prospective and current clients will save a lot of explanations and perhaps, many misunderstandings.

I'm looking forward to seeing you and our honored guests at Chenequa.

Churches in France...

By Iris Conlay

An article of interest to architects reprinted from "The Tablet"

Architecturally France now accepts the modern idiom without reservations, whereas England is still, in the main, rejecting it. This is how it is with the building of churches. France now has firmly established the contemporary church—6,000 are built and thousands are being built—while over here we still argue with our architects.

France has grown beyond the awkward stage. She no longer feels the need to look back over her shoulder for the approbation of her reactionaries; she is prepared to challenge public opinion, and has now won it over.

It has taken thirty-five years for this assurance to come. The first example of modern religious architecture was the work of Auguste Perret, who built a church in Raincy, dedicated to Our Lady in 1922. It was known as the "Sainte Chapelle of Reinforced Concrete." It provided enough controversy to last until the

war, but after 1945, when destruction had made rebuilding imperative, the storm over the reinforced concrete church had blown itself out, and in comparative calm plans for modern churches were accepted by the clergy and the laity with little more opposition than plans for modern houses.

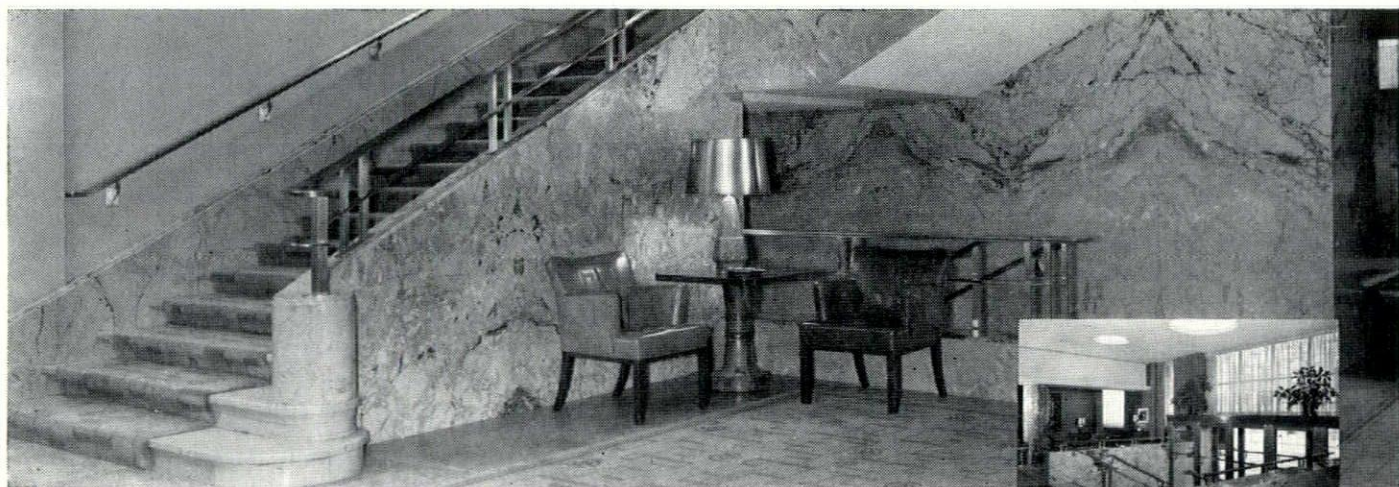
It is very difficult to describe in general terms the features of these new churches because each architect produces his own scheme, which hardly appears in any respect to resemble any others. Originality is one of the marks of modern church building—it was probably the mark of all periods—the romanesque, the gothic, the rococo—but we have grown accustomed only to look for the resemblances instead of the variations. If we are to generalise about the characteristics shown by French church architects today, I think it would be safe to say that they have freed themselves from their immediate past in order to concentrate all their skill on mak-

ing the most perfect stage for the production of the liturgy; that they consider shape of paramount importance and decoration only auxiliary to form, and that they have discovered that symmetry in church design is an unnecessary restriction.

How does all this work out?

Since the centre of the liturgy is the sacrifice of the Mass the new church, whether square, circular, elliptical or rectangular, sets out to collect and distribute its congregation around the altar so that each member shall have an uninterrupted view of the central act of worship. With modern means of construction it is possible to erect vast spaces without visible supports, allowing all parts of the building to be open to the centre. Contemporary lighting can help to focus attention on any one point, and a plain sacrificial altar, unencumbered by large candlesticks or kneeling angels, leaves the imagination free to concentrate on the Mass alone.

(Continued on Page 23)



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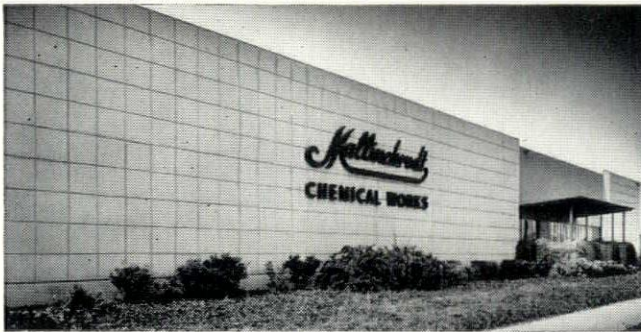


This warehouse contains over 100,000 sq. ft. Albert C. Martin & Associates, architect and engineer. Lindgren & Swinerton, contractor.

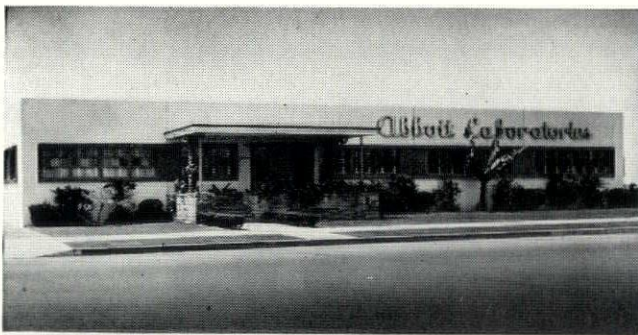
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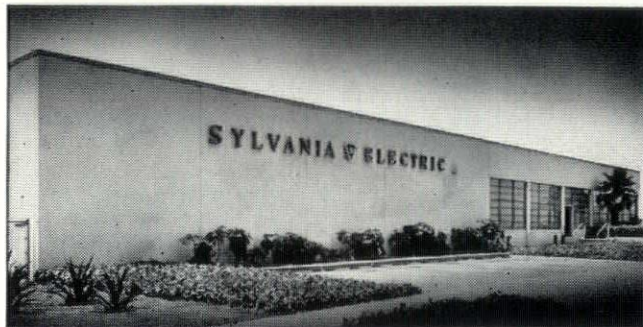
TILT-UP CONSTRUCTION



Buttress & McClellan, Inc., architect, engineer and contractor.



William P. Neil Co., engineer and contractor.



The Austin Co., architect, engineer and contractor.

These four concrete tilt-up buildings, designed and built by Los Angeles firms, are part of an industrial development in Vernon, Calif. They show how tilt-up walls can be combined with interesting architectural details to create distinctive, modern styling.

In the General Electric warehouse, windows are shaded by concrete canopies. The square pattern in the Mallinckrodt building was formed by wood strips placed in the form before casting. Tilt-up construction details in the Abbott Laboratories are masked by colored window trim and stone planters. The bold Sylvania name stands out against a large plain wall.

In all cases the uniform color and texture in the concrete panels furnish an excellent background for company names and trademarks.

For more information about tilt-up design and construction write for free illustrated literature. It is distributed only in United States and Canada.

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EXCERPTS FROM A SAGE...

Bruce Goff, Oklahoma architectural sage, spoke to the Wisconsin Chapter of the AIA at its convention in Madison last year. Continuing interest in his remarks has remained so high that *The Wisconsin Architect* presents some of his always thought provoking and often pungent reactions to various phases of the profession.

On Structure...

Now another thing we're awfully self-conscious about now is structure. And there again we have reason to be. There again, this structure (the hotel in which Mr. Goff spoke) is a little more honest than some, but sometimes it's pretty fake and as a result, we have bent over backwards to be structure-minded, and some people feel that if you have a good-looking structure, that that's about all you need. They stop too soon. They get all kinds of domes figured out — like hats to wear, but we have to have something to put under them. This isn't meant as a slam at Bucky's (Buckminster Fuller, who conceived the geodiansic dome. See *The Wisconsin Architect*, Nov., 1954) figuring out these domes, but I think we need to have something to wear them with and then we get very involved in different systems of structure, and that's fine; we should always keep an inquiring and experimental mind towards all this, of course. Yet the skeleton isn't enough either. I don't think very many of us would enjoy sleeping with a skeleton. We need a little more, I think. Just as we need it in people, we need it in buildings and we do want a beautiful skeleton, of course, and we hope that it is beautiful — it should be beautiful all the way through, the whole building, the architecture.

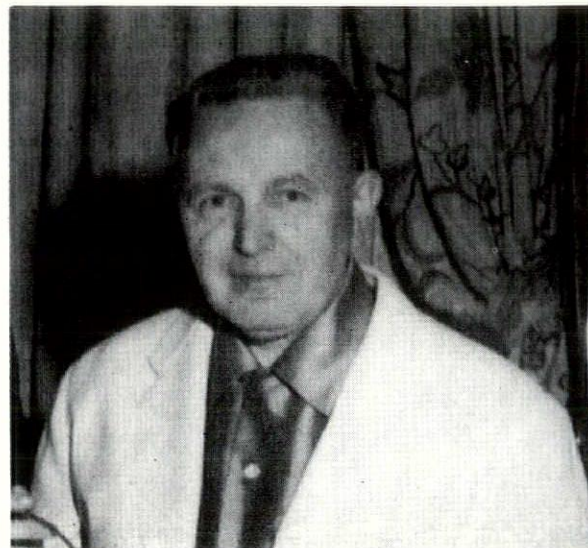
On Ornament...

We could go on and we could talk about these things — texture, color, ornament. You know, the

whole feeling for ornament and detail in architecture is changing rapidly on account of the way we live. It used to be in the old days when people just walked places, they had time to sit down and rest and look at things and study fine points of detail. The people in the Alhambra could sit there by the hour and trace these intricate geometric arabesques. They didn't have TV so they had to do something. They could look at all these interesting floor patterns and things and when they got to riding around in horse and buggies, there was less time to look at all of this so there was less of it to look at.

Then, with the cars and planes and so forth, our sense of detail in architecture has practically gone out the window, and ornament too. We're more inclined now to regard the whole building as an ornament rather than think of spots of ornaments and bands and borders. They used to say in architectural schools, "When in doubt, panel." So there must have been an awful lot of doubt. Now they say, "When in doubt, plant." So quite often we have the plywood, redwood, rubber plant thing happening. It's really modern.

More and more we have less time to really look at things. We go by



Bruce Goff

them fast, we have to get instantaneous impressions and we're in an awful hurry to get someplace so we can go someplace else. In the meantime, it seems to be passé to have anything that requires much time to look at or to listen to or to read, or anything that requires any period of concentration or attention. I'm not saying this is good or bad, but it's something we're faced with. Besides, it's very expensive.

On Acoustics...

I believe our sense of hearing is developing considerably. While our sense of rhythm is deadening, in general, our sense of hearing, I understand, is improving. So that's hopeful, but not so much to the architect for he has an awful lot of problems acoustically he didn't used to have to worry about. Here Mr. Wright sold us on the idea of opening up the interior space and getting it all free and flowing and now all these radio and television and hi-fi sets make us close it up again. So that people will have the proper privacy acoustically.

It isn't moral privacy they require so much anymore as acoustic privacy. I can remember when it was considered very bad architectural planning to have to cross a hall to go into a bathroom. If any-

one saw you go into a bathroom, that was very bad. Because no one was supposed to go in. They had all kinds of little make-believe screens and things that you were supposed to hide behind — never be seen by the eye of man going from one place to another. Now it's not so bad that way, but it is a problem acoustically.

How many Dimensions . . .

Now we have lots of other problems we should consider like the problem of depth in design. We need to understand more and more that depth is not a matter of thickness, but a matter of spatial relationship of planes and items of interest in our scheme. That will get rid of a lot of the two-dimensional facade thinking that we find in many buildings, if we could get this concept of depth more. We need to understand counterpoint as the composer of music understands it. And particularly in architecture, where you have many themes working together and many ideas carrying on at the same time, how to weave those together and make them come off at certain places. So we could have incidents in our composition terminate these things with periods at places, have climaxes that would come off and anticlimaxes, if you want them. Those are all tricks of our trade and why don't we use them? Why don't we understand them and try to re-evaluate all these things?

The Whole Job . . .

The problems of site reaction, I think, we're more conscious of as contour planning than we are as the spirit of the site that we're working with. So we do have all these things to think about and many, many more, of course, are problems in space. Mr. Wright is fond of saying, "The reality of the building is the space within it." I think that's very true, but that's not the only reality. There's also a space without it and the thing that separates these spaces too and they're all working together. It isn't just one or the other. All of it — where we live and work and all of it, of course. So the architect has a pretty big job on his hands just thinking about matters of this sort without planning some mechanical equipment and plumbing and all these things, and often we wonder whether one person is capable of handling all of this.

And I think that probably there never was such a genius. I won't say there never will be, but it's not very likely very soon that we would have a person equally versed in all of the mechanics of a building and the esthetic considerations and all the others, equally at least.

But there has to be some guiding force, some imagination at work, some person to cook the broth — too many cooks are apt to spoil the broth — and I think in architecture, it can very well be the same thing where too many people can spoil the building by having too many kinds of ideas in the building, rather than to discipline it into some big idea and some big scheme.

Now the architect, of course, the man to work with these problems — solves his clients' problems, has an individual solution each time. He would not be a follower. The genuine articles are not followers and not even disciples, but they are originals in the sense that they are people who have been inspired by other men in their works, either past or present, and who have tried to work out something of their own — their own time and place and people and materials and methods and so on.

Think, Don't Follow . . .

Not long ago I was invited to speak to the Houston Architectural Society and some of our students went down. One of the questions these people ask most of our students was "Who do you follow, Mies or Frank Lloyd Wright? Or Goff? And our students were amazed at this question because that isn't the concern in the school — following someone; they never even think about that. They were just dumbfounded that such a question was being asked.

I think there's entirely too much following and too much taking of sides. One side calls the other names, and I've heard Mr. Wright blast Mies and I've heard Mies' followers blast Mr. Wright, and it seems there's no honor among us, but anyway, then it all changes. Someone said not long ago to Mr. Wright, referred to Mies as an enemy and he said, "He's not an enemy, he's a disciple of mine." I didn't get Mies' reply to that but I'm anxious to see what he'll say about it.

Anyway, there's the tendency to pit one against the other and take sides about whether it was

Gothic or Renaissance or Greek. And they used to have pretty hot arguments about that too. Now it's whether it's Mies or Corbous (French architect, LeCorbusier) or Wright — it couldn't be anything else. It's just impossible to think of having some idea of your own now as it ever was, and just as dangerous. You're just as suspect. About the biggest compliment people can give you is to say, "Well, that doesn't look like you." Because that means they already have an idea of what you look like.

The Public's Ready . . .

So what do we have to offer? We have only what we, as individual architects can give, when you get right down to it, if we're going to do architecture. If we're going to do buildings, we can do very good buildings that will keep the rain off and the heat in or out, whichever you're trying to do, and serve the purpose and look pretty good, not bad maybe, but that's all. No one's thrilled, no one's mad, no one's glad. It's just there. There's an awful lot of building going on like that.

When you can consider that last year I understand that only 10% of all the buildings in the United States were done by licensed architects and out of all that little bit, how many real Architects with a capital "A" you see, there isn't much being done, really, in comparison with the great volume of work that's going on. So there's a real demand for architects and a real demand for architecture. No wonder the people don't know what an architect is or no wonder they're so astonished when they see architecture. It stirs them, it frightens them, it makes them laugh, it moves them.

You should see them! They really look at something as if it came from another planet. I'll bet you could go into any town in the United States where it's unfamiliar and build the Robie House, rebuild it, that Mr. Wright did in 1908 and it would still be considered a very curious specimen. In almost any community. And things have changed a lot since then, too. But there is a real shock value in architecture, even when you don't mean it to be, that astonishes people because it's unfamiliar; they're not used to things meaning something. Sometimes they get over it. Then they feel better.

(Continued on Page 18)

The American Institute of Architects

and Its Reason for Being

(REPRINTED FROM AN A.I.A. DOCUMENT)

PART II OF THREE PARTS

It is interesting to examine the aims of the first architects' organization. One might expect emphasis on how the architects might benefit themselves in a society that seemed rather unsympathetic with, if not actually contemptuous of, this small member of the professions. But no, the emphasis is placed upon how the architect could better serve society. Here are the objects of The Institute as set forth in the forefront of its by-laws:

The objects of the The American Institute of Architects shall be to organize and unite in fellowship the architects of the United States of America; to combine their efforts so as to promote the aesthetic, scientific, and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of architectural education, training, and practice; to co-ordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society.

The War between the States soon followed the founding of The Institute, and, while preventing meetings, was not able to quench the smoldering spark. By 1869 Philadelphia and Illinois had chapters, then Boston, Cincinnati and Baltimore. A San Francisco chapter, one in Washington, D. C., one in Michigan and one in central New York State were organized by 1887, and The Institute

had begun the publication of its proceedings — technical papers and discussions sharing the growing knowledge.

Meanwhile another group had come into existence in and about Chicago — the Western Association of Architects. But in 1889, at a Cincinnati convention, the two bodies were merged, retaining the name of the earlier organization, The American Institute of Architects, in which there were now 814 members. New chapters were added — Buffalo, St. Louis, Kansas City, Cleveland, Pittsburgh, Central Ohio, Worcester, Minnesota, Colorado, Southern California, Washington State, Brooklyn — all by 1894, and The Institute was a growing force toward better relationships with private client and government bureaus, and an architecture now worthy of the name.

An important result of the The Institute's activities were the new laws being enacted by the states, based on the police power to protect public safety, health and welfare, requiring evidence of competence before issuing a license to use the title architect. Illinois, California and New Jersey were the pioneers in this movement, which now has been incorporated in the laws of all of the 48 states.

It is unlikely that we shall ever have a federal license law — the states jealously guard their constitutional rights to regulate activities within their borders as they individually see fit. Nevertheless, the state registration boards have set up, with The Institute's aid, a National Coun-

cil of Architectural Registration Boards with the aim of achieving some uniformity or requirements among themselves and also facilitating admission to interstate practice.

All state registration laws require that a person seeking to perform architectural service and to have the privilege of using the title of architect shall qualify and fully demonstrate his competence — just as young doctors must submit to examination by their local medical boards. And, just as the young doctor must serve a specified term as intern, so the prospective architect must show not only educational fitness but also a term of years, usually three, of practical experience in an architect's office. If the candidate lacks his degree from an approved architectural school (which now means successfully completing a five-year course in college or university), most states will accept a much longer period of practical experience, usually twelve years. All such safeguards against inexperienced or otherwise incompetent practitioners have come about through the continued efforts of The Institute to maintain the practice of architecture upon the highest professional plane. Almost all the states recognize the vital fact that architectural practice is a personal matter. Thus, a corporation cannot practice, and, in the case of a firm, all members must be individually licensed if their names are to appear on letterhead or drawings.

(To Be Concluded)

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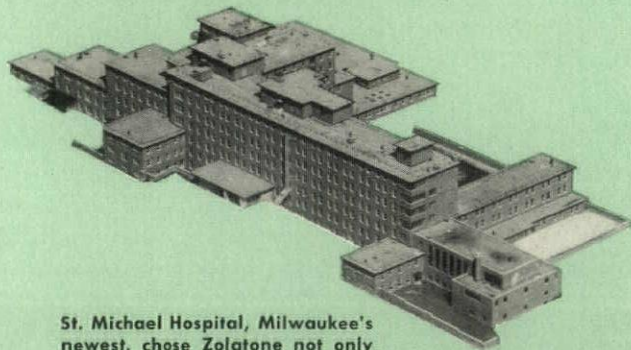
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The newly completed Mother of Perpetual Help Church in Milwaukee. Here too, Zolatone was selected for its distinctive beauty and unusual durability.

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a brief look at the

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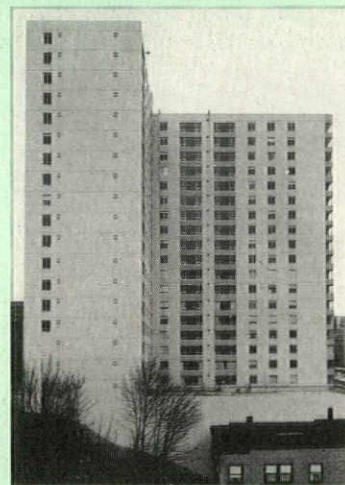
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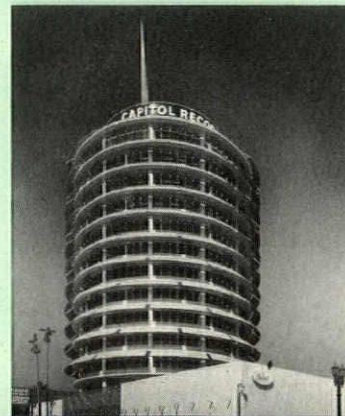


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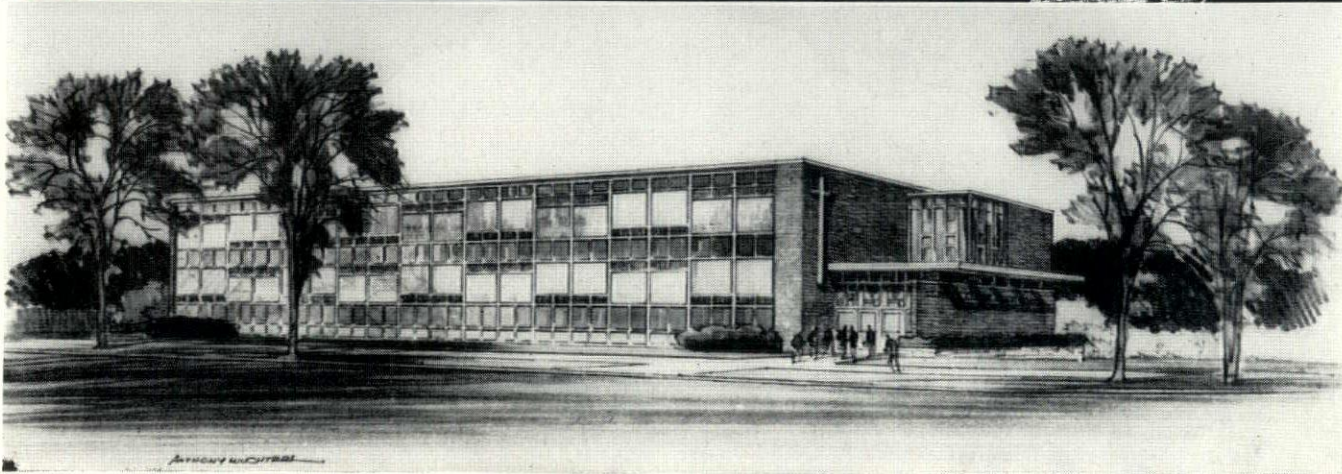


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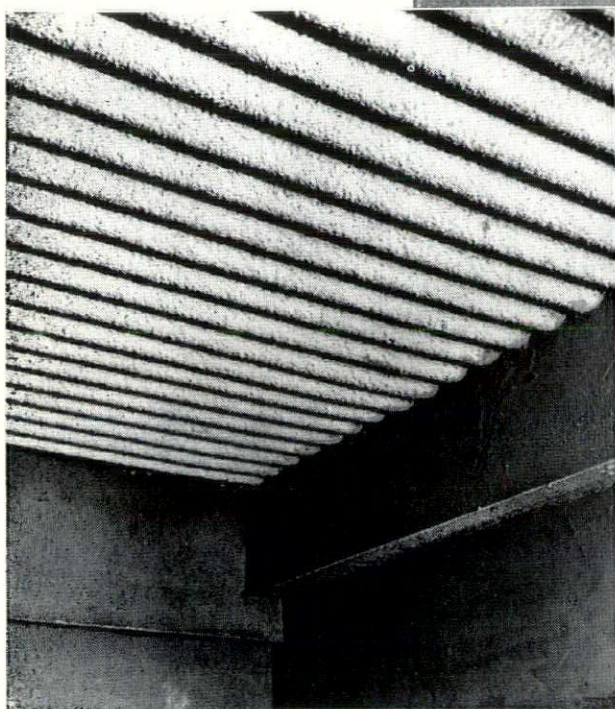
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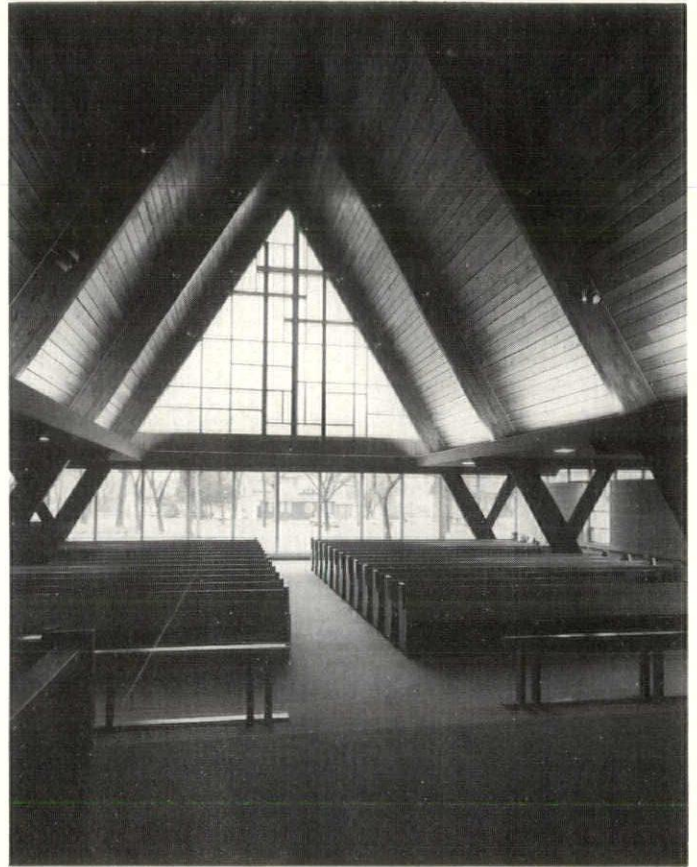


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that lies within the
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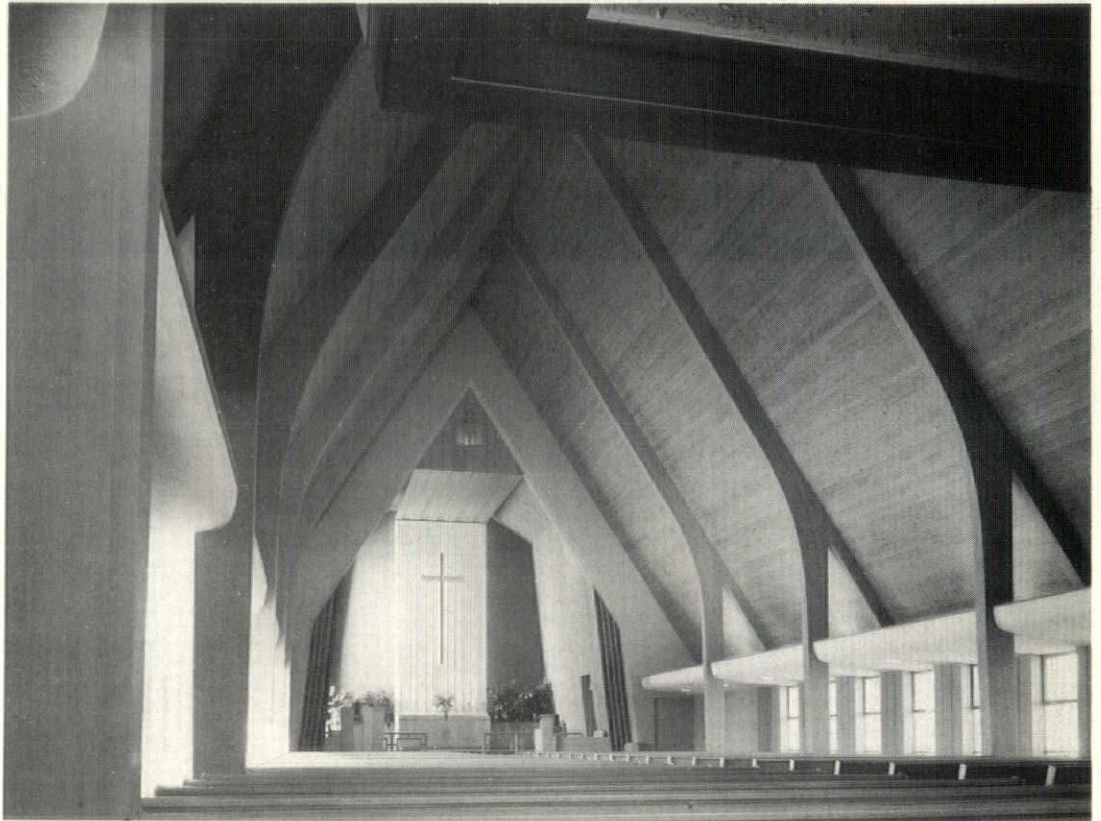




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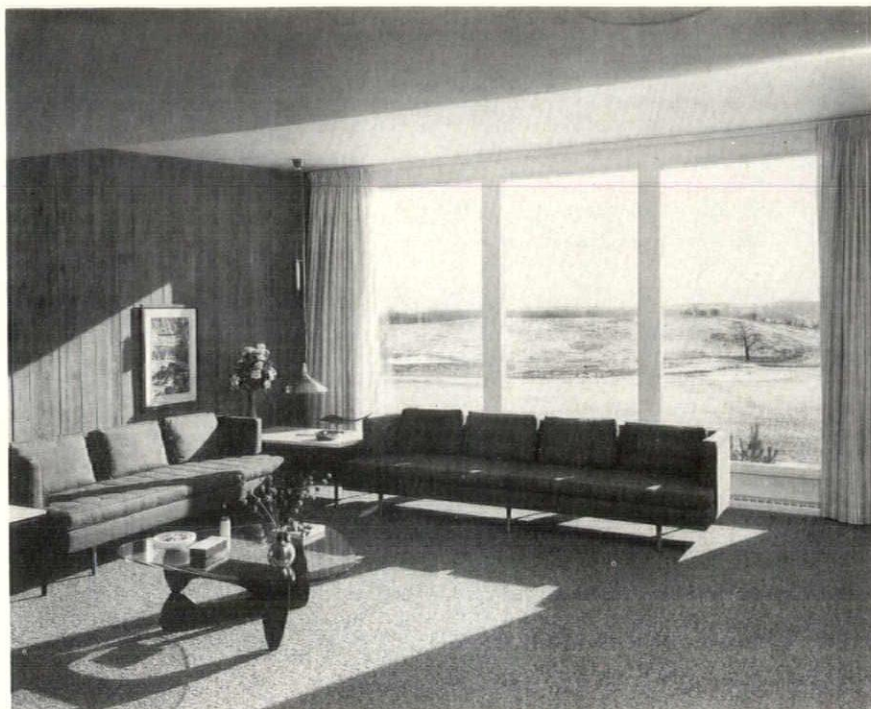
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ACSA-AIA Seminar Held Last Month in Colorado To Discuss Architecture

Teachers from 40 architectural schools in the United States and Canada attended the second ACSA-AIA Joint Seminar on the Teaching of Architecture held in Aspen, Colorado, June 10-22. An outgrowth of the pilot study program held at M.I.T. and Harvard last fall, the two-week session was organized by a joint committee of the Association of Collegiate Schools of Architecture and the American Institute of Architects headed by Dean Harold Bush-Brown of Georgia Tech and included Karel Yasko, of Wausau, representing the A.I.A.

Funds for the program were made possible through Rehmann Scholarships of the A.I.A. and a grant from the Ford Fund for the Advancement of Education.

Primarily teachers in architectural design, the participants listened to panel discussions by architects, engineers and educators brought to Aspen from all sections of the country. They explored the fields of aesthetics, physiology, sociology, geography, history, communication, landscape, building material and research, structures and professional practice.

Yasko was a member of the latter panel which was led by Dean Elliot Whitaker of Ohio State, and included James Hunter, F.A.I.A., and Professor Walter F. Bogner of Harvard.

Yasko also led the panel on Building Materials and Research which included Edgardo Contini, chief engineer of Victor Gruen Associates; Demetrio Polychrone, professor of Civil Engineering, Georgia Tech; Thomas Hansen, head of Architecture, University of Colorado; Howard Fischer, A.I.A., Chicago, and research consultant for United Nations, and J. G. Laytor of the Geo. Fuller Construction Co.

This group discussed the impact of research in plastics, glass, aluminum concrete and wood on contemporary design.

Contini pointed out that recent research has been confined largely

to exploration of use and technical limitations rather than visual advancement. He condemned design by handbook as a curse limiting freedom of movement and the cause of much unimaginative design.

Howard Fischer reported on laboratory methods in training of Architects in Canadian architectural schools where three dimensional work has been added to the traditional two dimensional by having students actually construct details which they draw. This allows them to see the work in mockup form and gives them an opportunity to get the feel of materials.

Laytor stressed the need for team work between architectural designer, structural designer and contractor citing several instances in construction where the need is paramount.

The last day of the Seminar was devoted to a discussion of Educational Buildings led by Professor Walter Bogner and included John K. Weiss of the Ford Fund for the Advancement of Education; Lawrence Perkins of Perkins and Will and John Cahill, Supt. of Schools, Hagerstown, Md. The latter described a new high school his city is building which is designed around the concept of TV as a tool of education.

The entire Seminar was under the chairmanship of Dean Bush-Brown with Professor Roger Bailey, Head of Architecture at University of Utah, Dean Sidney Little of University of Oregon and Walter Taylor AIA, Director of Research and Education as vice-chairman of various sections.

FISCHER IS ELECTED

Announcement has been received from The Institute that Ned Emil Fischer, 16945 Patricia Lane, Brookfield, was elected a member of the A.I.A. on July 1. Fischer, an associate member of the Wisconsin Chapter since 1953, operates out of his home.

Eau Claire Members In Builders Show

By Douglas H. Smith

See Photo on Page 20

The A.I.A. booth was sponsored by Larson & Playter, Architects, and E. F. Klingler and Associates, both of this city. We enjoyed working with Mr. Klingler and his office on the venture and would suggest that it might be a good way for other offices to know each other better and therefore obtain the unity that we need in our profession.

The Eau Claire-Chippewa Falls Builders' Exchange, Pete Graziano of the G. & R. Terrazzo, president, with full co-operation of the Northern Wisconsin District Fair, Archie Putnam, secretary, were sponsors of the entire show. This is the first year that any show of this kind was tried in our area. There were over 100 distributors, suppliers and retailers represented and it was their feeling that the booth entered by the architects was not only a welcome one but it seemed to round out the overall purpose of the entire show, and that was, to educate the people to the building construction industry. Since there was no admission charge, the only count that is available, would be those registering for night door prizes. This figure reached 40,000 and it is reasonable to assume that at least 5,000 did not register for these prizes.

GEORGE HINKENS OPENS NEW OFFICE

George Hinkens, an associate member of the Wisconsin Chapter, has opened an office at Room 236, Bay Shore Shopping Center, 5856 N. Port Washington Road. Hinkens, a graduate of Illinois Institute of Technology, was registered in Wisconsin in April, 1955. He was formerly employed by Frederick Schweitzer, Brust and Brust, Darby-Bogner & Associates, and has practiced from his home.

An old-fashioned husband is one who expects his wife to help him with the dishes.

Goff . . .

From Page 7

I'm not condemning the public because I think the public is much more ready for architecture than they are given. I think that they want, and require and need it, and it's our job to give it to them. By doing that, I'm sure they will learn to respect an architect and they will learn to have more judgment about architecture. I've never doubted the people — I'd trust their judgment anytime after they get over their initial "he-he's and ha-ha's." I'll trust them anytime to many so-called enlightened people.

Not long ago I just moved my office into Mr. Wright's Tower in Bartlesville and I'm coming into very close contact with architecture there. I've gotten skinned up several places where I've run into it. The walls are painted with plastic and they sand-blow them, so you'd better stay away from them. But all kidding aside, I've heard lots of people damn it and praise it, but one thing that interested me very much, the other day I was walking down the sidewalk and an old grandma walking by didn't know I was in the building or anything, but she stopped me and she pointed to the building and said, "Isn't it pretty?" That was nice. She wasn't trying to be arty about this; it was an honest response. I had another response like that from an old grandmother. They seem to be able to live and let live. She had gone through this particular house with 1500 other people in two days to look at this house. Very strange house, you know. And after she's gone through it, she came over and she said, "Young man, are you the architect?" I said, "Yes." She said, "Well, let me congratulate you. This is the most fun I've had since my first ride on an elevator."

Another one I was very fond of was when the church Mr. Sandstedt (Julius Sandstedt, former president, Wisconsin Chapter, AIA) spoke of in Tulsa was completed a long time ago it was regarded in the initial stages as a trip to Mars as most of my buildings are, but when it was completed, I heard an old colored woman talking to the lady she worked for — she said she was late this morning because she was walking down Boston Avenue and the sun was shining on the top of that tower and she had to stop and look at it because it looked so beautiful like it came right down out of Heav-

en. That had much more meaning than Dean Hudnut (ex-dean Harvard School of Architecture) getting up and saying something scholarly about it.

Because this is direct, you see — a real response from ordinary people all around us and that's what architecture is for. That's who it's for. We should never forget that. I don't mean by that that we need to sell down or bend down to the public to try to get down and wallow with them, as they say, but I do think that if the thing has something, it will eventually win their affection and respect, I'm very convinced of that, no matter how frightened they are or how amused they are at first.

On the Future . . .

But on the other hand, I think we need to be curious and try to extend the horizon of our art and not to be chauvinistic or to take sides and say this is right and that's wrong, this fellow's the only one who knows what's going on and all that. We can learn from all the great architects today. When we think that in our short half-century when so much has been happening — when we've had great architects like Sullivan and Wright, Mies, Le-Corbusier, all these men and many, many more, we can't be said to be architecturally impotent.

But that has to keep growing. We can't say that it stops with these great men any more than we can say that it stopped with anyone in the past. It's very much like the story of Brahms and a companion. They were walking by the seashore one day and Brahms pointed to the waves out over the sea. It reminded him of Beethoven and he said, "You know Beethoven was the last great composer," and the companion said, "Yes, and there is the last wave." Mr. Wright said there may not be another Frank Lloyd Wright for another 500 years. Some people hope there won't.

Anyway, why should there be. Why should anyone feel that architecture stops with anyone. It needs to go on and it will, stopping the lightning. It's going to change and it's going to grow and it will be different all of the time and each work we do will change and be different if we're actually solving our problems. So there's a lot to do — if we stop calling names and get to work and do some good architecture, and I think it will pay off every way under the sun — even the public will realize there's such things as architects.



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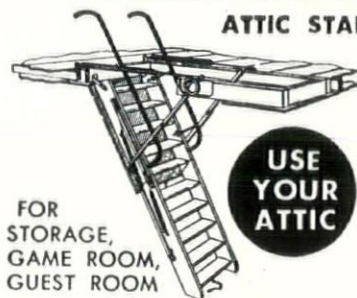
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EXHIBIT. Here's a view of the display of the Wisconsin Chapter, A.I.A., at the recent Eau Claire Builders Fair. Shown to the thousands of guests who attended were photos of the 1957 Wisconsin A.I.A. Honor Award entries. The project was another in a series of public relations activities by state A.I.A. members.

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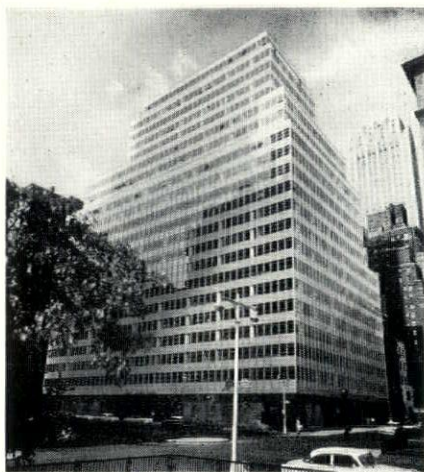
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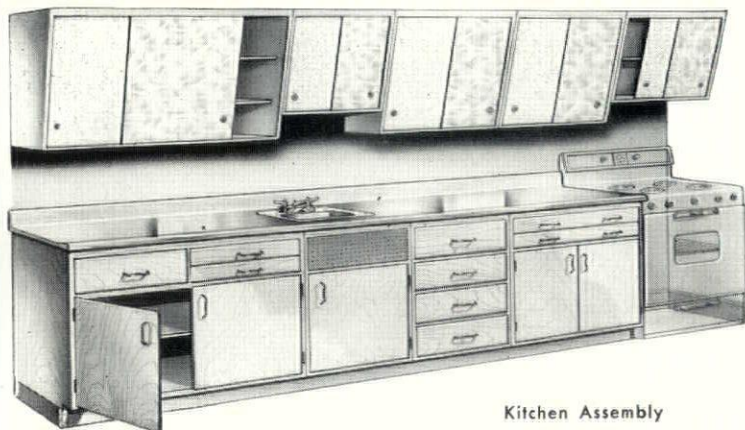
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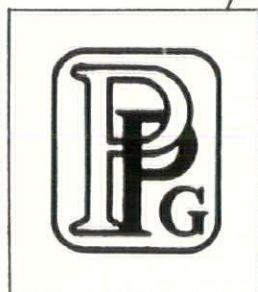
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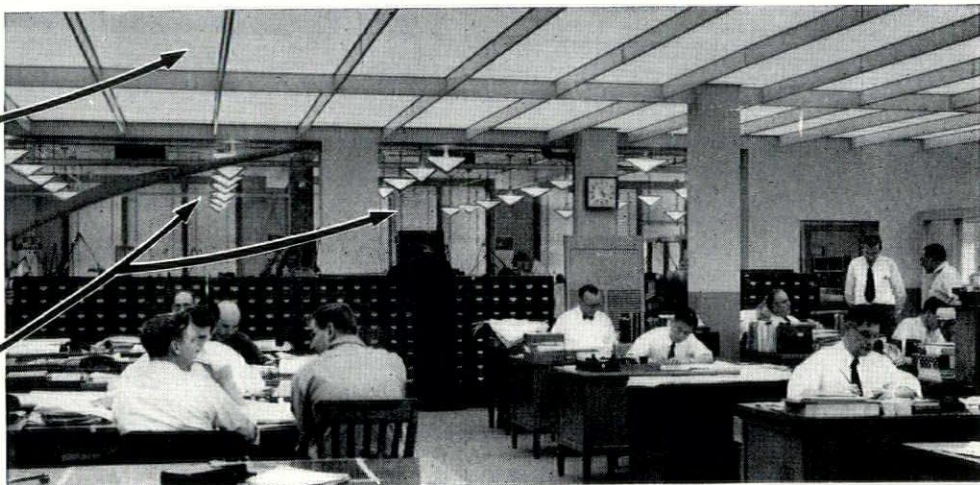


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Churches in France . . .

From Page 4

The modern French church produces the setting for a joint act of worship rather than for individual devotions. Everything is eliminated or subdued which might distract from the liturgy. This is the natural reaction from the nineteenth and early twentieth century church, with its numerous side altars and over-generous sprinkling of statues, which produced so individualistic a kind of worship, inviting everyone to his own kind of devotion.

If the modern church appears devoid of decoration you may be sure this is no sign of poverty. The contemporary architect believes that his form which sets out the function of the building, should by itself express his meaning and convey to the worshipper just that spirit of worship that he intends. When decoration is used it is used deliberately to enhance the form—never to blanket it.

But if it were not for the understanding today of the use of stained glass the new churches would in-

deed be austere beyond bearing. Nothing else has such richness as glass, and nothing else can be used architecturally so fittingly. For stained glass can speak of those qualities that are beyond the scope of architecture—of mystery, exultation, sorrow, joy and glory. And the abstract glass of today has found in churches a real purpose and meaning far beyond its function in the secular world.

The basic shape of these new churches, how has it changed? In dispensing with symmetry it has found a new freedom and a new suppleness and liveliness. This does not mean that the new building is put together with any less care for the linking of its individual parts. On the contrary, with his added freedom from restrictions the architect is able to give more practical considerations to the positioning of the baptistery, the sacristy and the bell towers, to the sources of light inside the building, to the pulpit and confessionals. Hence in many churches it has been found better to let the

light flow from one side only leaving the other blind. Towers for the bells are often built alongside the main building, and sculpture is more often placed on the outside of the structure, than as a distracting influence inside. The altars are not always centrally positioned, and crosses that surmount them are sometimes set to one side.

In general there is no doubt about it that the greatest influence on church building in France has been found in industrial design. This may seem strange. But is it so strange? Think of it—a greater part of our lives is spent working, and a greater number of people work now in factories than anywhere else. This is the architecture to which we are becoming accustomed, and to which the best constructive architectural brains apply themselves. There is no reason why this style should not be used for sacred buildings, as the style of palaces was used in the past. In its simplicity and its sparseness of means it has more in common with the spirit of Christ than the overloading of luxury in the past.

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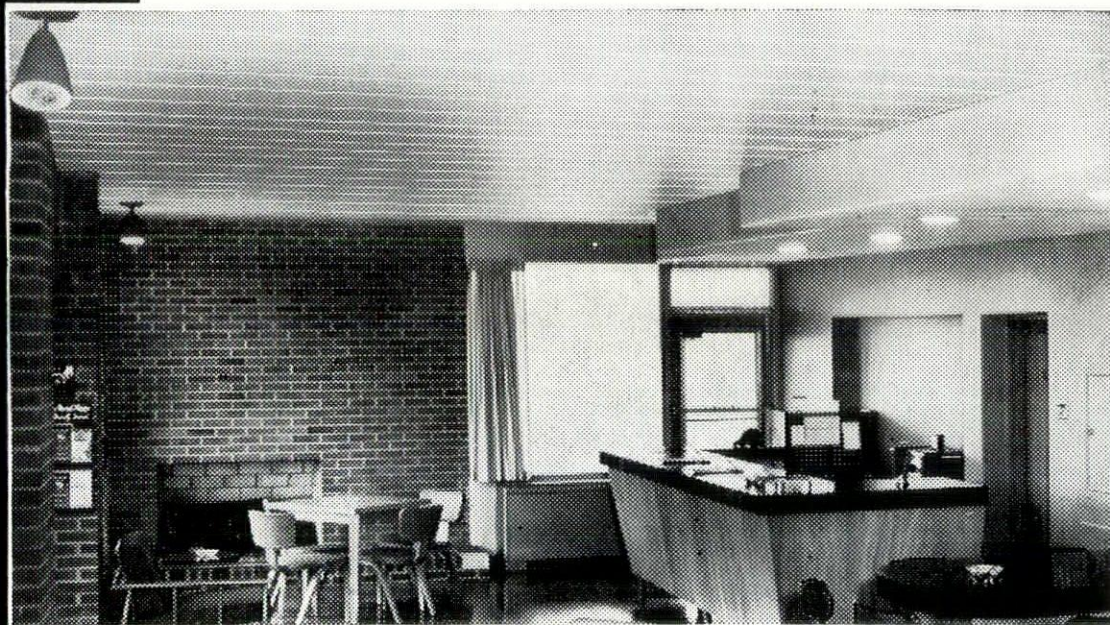
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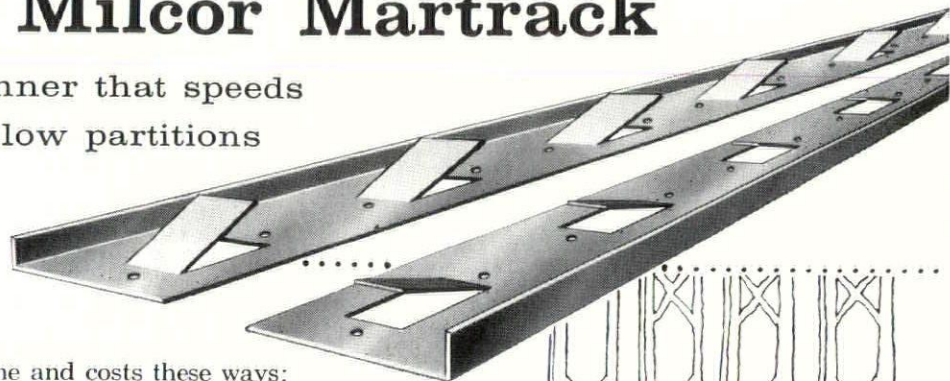
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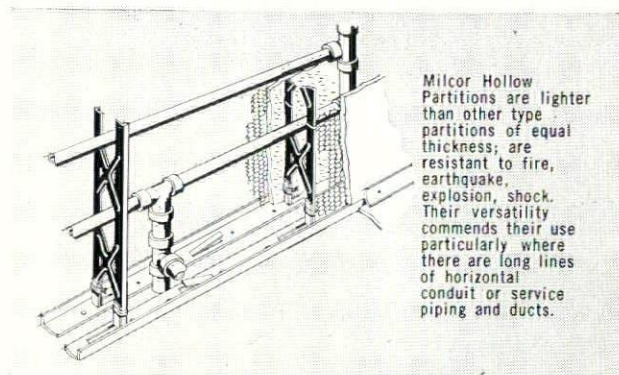
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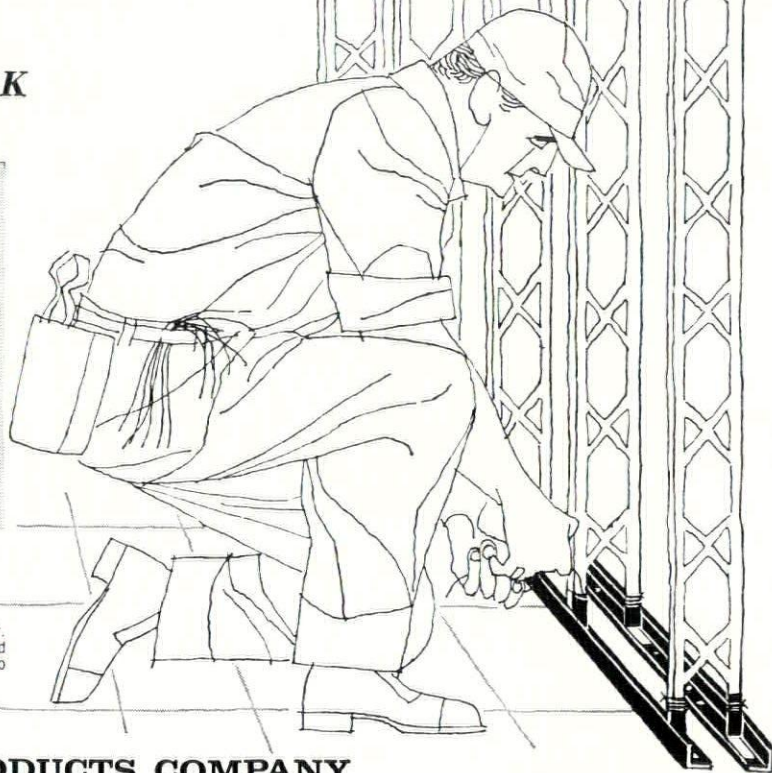
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